

# Spatial formation in the poetry of Nofal Abu Ragheef

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## Introduction

The place is considered one of the important elements that make up the text and give it aesthetics by highlighting the axes that form the idea of the writer, and highlighting his psychological personality. It is inseparable from all the assets that a person needs, as it is the source of his stability. The place is an essential element in the construction of the poetic text, even if the way it is formed and presented differs from one text to another, and from one approach to another as well, and the writer must give him the same precision that he uses when forming a text, and the language remains the basis of the place in the poetic text and the rest of its elements, because it remains primarily an element Imaginatively and verbally, as a group of images that occupied the poet's imagination, he broadcast them to the reader through the language capable of suggestion and creation. The poetic text creates through words an imaginary place that has its own elements and distinct dimensions (1).

## Dominants of poetic formation:

Critics and researchers have discovered that the place is (not a visible external building, nor a space with a specific size, nor a combination of rooms, fences and windows, but rather an entity of expressive action and content on a history, or exaggerated dimensions with the dates of light and darkness) (1), the place did not remain a mere Geographical space only, but it embodies within it the human experience of living in the memory of every individual from time to time, and all of this is embodied by the creator in his writings.

The place is considered essential in artistic literary works, as it was the focus of controversy in achieving the literary work in theater and modern literature (2) and the place became an important basis in the types of literature such as poetry, stories and novels, as it gives originality and privacy, and its absence is negatively affected by all its genres. And we see that there is a complementary relationship between time and space, so (studying space is essential to understanding the literary background, and aesthetic comparison in a deep way, and similarly, the study of time plays an important role in this understanding and analysis) (), and this confirms that the importance of time is no less important than space in knowing the characteristics of what When knowing the spatial features, this calls for knowing the temporal features, in depth of the cognitive, artistic and aesthetic connotations. The process of shaping the place in modern Arabic poetry has become more effective and harmonious, as it has become the space from which the creative process draws through its perceptions and feelings, through the interaction that occurs between it and the poet's self (3), it has been noted that great interest in the place by critics in modern literature, which reflects This is the interest of writers and creators in the place according to their psychological tendencies, whims and intentions. As the poet attached great importance to the place in his poetic collections, especially his collection marked with (features of deferred cities), which bears the word place, and the image of the

front cover. The group denotes the spatial space, as well as the color that symbolizes the psychological repercussions and the past and present pains it bears.

And there are many studies that indicated the importance of the place, which led to the division of the place according to the disciplines and their diversity, so the place was divided according to the authority to which the places are subject (4), and it was also given a purely philosophical dimension, so the place became what something dissolves in it or contains that thing and limits it and separates it from the rest of the things (4).

The place was divided into the imaginary conceptual place, the perceptual sensory place, the physical place, the open place, the closed place, the pet place, and the hostile place ( ).

**a) The imaginary (imaginary) place:**

It is considered an abstract place and does not exist except in the human imagination through thinking about it, and the place in it may be multi-dimensional, as it carries a mental and psychological ambiguity because it is subject to the data of the pictorial world and its most favorable drawings by drawing attention in the text.(5)

There is no doubt that the imaginary world is not isolated from the poet's conscience and himself, as it is represented in unfamiliar images and signs indicating the formation of the imaginary fused in the literary text of various genres. The soul is from time, matter, starting point, and familiarity).

When the creator portrays in his imagination the features and features of the imagined place, this may be for the purpose of moving away from the narrowness of the realistic place and these features, and the features fade into a dream and sanctity, as well as the values of beauty. The new formation is characterized by movement and vitality, and by which it rises above the materiality of the place and the reality of its monotonous realistic patterns) (5). The place in the text is based on the imagination of the recipient, so the language cannot convey the details of reality without contemplation by the recipient. ), and this gives strength to recall things that have lost their feeling and a sense of novelty and originality, as if everything were starting over again.

It must be pointed out that the poet is connected to his reality (i.e. the poet recognizes his reality in a special way, and produces a special kind of knowledge of this reality) (6), and this enables us to look at the place through the poet's vision and what that place shows of privacy, since some of the creators saw the place With its realism, some saw it from the angle of heritage and history, some saw it from a romantic perspective, and some expressed it with loss and pain, so the place became a vessel for expressing the poet's concerns and visions and a field for his reflections and anxieties (6). If we look at the poet's experience, we find that he starts from the imaginary and contemplative world to give the poetic text multiple aesthetics, through energies and data (in establishing the movement system in the text, and this depends on the sensitivity of the poetic language and the activity of the imagination in creating the appropriate space to accommodate the novelty of the place and its awareness, which requires the poet To imagine with high effectiveness to appear in innovation, fertility in perception, and accuracy in expression) (7), and that the poet's reliance on the power of imagination gives some features of the place that draws in the imagination of the reader in the creator's productions, as we find in his poetry collection "Features of Deferred Cities" in his poem (First) when he says:

**And before my years stand still  
In the presence of these parties  
To color them with what you put off  
And while on the way to the soul  
God was planting a face of water  
He prays for our thirst  
Wheat is born (3)**

The text looms over the features of the imaginary place, embodying the journey of the soul, by employing metaphorical expressions to refer to spiritual matters. Imaginary features appear from the text aimed at stimulating the reader's imagination, as the journey begins by describing the person's arrival to an unspecified place "these directions", and the desire to color this place lies Using things that have been deferred, indicating the need for renewal and transformation, then comes a more conceptual description of the place, as the thoughts turn to the spirit and the Creator, and God describes how He plants a face of water and prays for the thirst of individuals, and places the thoughts in the reader's imagination with a symbolic image of the growth of wheat.

The image of the metaphorical language was present in this text, where he expressed thoughts and feelings through (God was planting a face of water, praying for our thirst). With this attention, the poet wanted in this text that he expresses the spiritual journey of man and his desire to transform and approach the Creator, as well as the belief in the power of God. God fulfills wishes and meets needs, and it can be said that this text relies on imagination and mental perception to create a visual place that expresses the spirit and faith.

In the body of his texts, the poet weaves some issues related to the spiritual sanctuary and its manifestations in human life in an imaginary way that contained the conceptual space, as in his saying:

**And the angels descend  
Because it is you  
Holy beloved  
Oh dearest mothers,,)(<sup>2</sup>**

The rise of the low things (mud) referred to by the poet, while the descent of the pure and lofty things (angels), the poet here wanted to exalt the status of the beloved woman so that he would compare her with the sanctity of the angels and then link the image of the beloved with tenderness as a station of mercy and kindness, and employing the "sacred" is A reference to a sacred religious place such as churches, mosques, or shrines, or to a sacred spiritual place in the heart or soul. The beloved occupied the poet's being and became a place to which he belongs, and that is why he raises her to the status of the sacred. Therefore, the place of perception in this case is the heart of the poet who speaks in Text, or any place associated with love and romantic relationships.

And at a time when the relationship is complementary between time and place, each of which is considered complementary to the other, so the study of the place is considered a foundation for knowing the backgrounds of the literary text, its subtleties and aesthetics in depth, the study of time is no less important than the place and its role in this understanding is

not lacking (8), the poet deliberately in The poem (Secondly), which is considered complementary to the first poem, and this gives an aesthetic to the text through the sequences, and that each side leads to the other, and this gives an epistemological and artistic significance. In the poem (Secondly), he says:

**Through this ancient drought  
And among the cracks of a memory that thirst has broken  
To bleed these drops  
So the words bleed out  
Incense caravans blared  
And I prepared for the seasons of the poem  
(Of course...) To pray for you  
My father  
Forever <sup>(3)</sup>**

The text reveals the features of time through what the poet suffers from an old drought that accompanied his life. The intense thirst knocks on the doors of the poet's memory until he stutters in his description of the times of happiness (among the longing of memory) and the memories of pain (brought by thirst). Between joy and sadness at the same time, then he wishes that his words would bleed like drops of his dry blood, and we notice very influential images to describe this feeling, as he indicates that words need ablution from the bleeding of blood, and he describes incense convoys and poem seasons as their readiness to pray for the father who was lost by the soul and he is the martyr The living who instilled his pure soul in his poems (forever), as he imagines the place of the soul of his martyred father with his creator, and thus the formation of the imaginary place emerges from the activity of the language of a plastic chemical nature (9), and these images can be considered as if they represent a religious pillar in the imagined place that tries to communicate With his father's spirit in a symbolic way.

And in another place in the poem (Dialogue of Poetry and Clay), he says:

**Will it be leaving?  
If I satisfy you for a moment, you will resign  
Standing... between impossible rhymes  
No country blames me  
There is no alternative  
How do I walk?  
And every step is safe  
Distances are all impossible <sup>(4)</sup>**

The conceptual place in this text is embedded in the poet's self, as he described (where am I going), an indication of loss, confusion, questioning, and the inability to determine the direction and path. Every step is aspiration." The poet presents a carnival scene of despair and frustration from the lack of a place he feels as his homeland, and the inability to fulfill the aspirations he dreams of. This is expressed by using the verb "go" and the words "country" and "alternative", all of which To the lack of a way out or solutions, and the conceptual place

appears clearly in his saying: “All distances are impossible,” where the word “impossible” is used to refer to the inability to move forward in life.

**b) sensory-perceptual place:**

The perceptual sensory space is represented by the ability of the individual or the group to interpret, comprehend, and remember spatial relationships in a realistic, tangible, not imaginary, imaginary way. Surrounding us, like someone moving somewhere that might be in a forest and trying to understand what is going on around him.

The poet is the first to visualize the sensory-perceptual space fully by employing all sensory perceptions in the poetic text, as he has the ability to move, direct, center and make multiple decisions within the text in an attempt to find the interaction of all sensory perceptions and employ them in the literary text, i.e. analyze the place and give perceptions about our surroundings And the relationship of our bodies with it, as we notice in his poetry collection (Features of Deferred Cities) in the poem (Towards the Shining), which is considered one of the most important immortal poems composed by the poet, which is considered a great addition to his distinguished poetic achievement, as he says:

**Prestige. And nada  
And causal details... And echo  
And lamentation  
Cities inhabited the heights of light  
And in a time in the corners of supplication  
Behind her is a world of reproaches  
The earth was a tomb of gold  
And in an instant it tastes like Karbala  
Flying over you  
A kingdom from the remnants of your soil was there <sup>(5)</sup>**

The sensory-perceptual place is manifested as a dominant presence by employing some of the clear functions such as (Karbala, a golden lark, your soil, your soil), which refer to the personality of Imam Hussein (pbuh). The poet completes his sensory poem in the world of Al-Hussein (pbuh), expressing that place in the holy city, in which all the meanings of splendor and pride are manifested, as he says:

**I performed ablution and entered  
And my anxiety wet me, so I paid attention  
So you accepted its walls  
And I bent her secrets  
And I postponed despite my burning.. Collapsed  
place is manifested <sup>(5)</sup>**

The perceptual sensory place of the poet begins with the sense of letters and words that turn into neural signals that are transmitted to the mind, where these signals are processed in areas specific to sensory spatial perception, and this includes locating letters and words and remembering the spatial relationships between them. Transforming letters and words into signs

that move to the innermost parts of the mind and spirit, and when the poet reaches this area dedicated to sensory spatial perception, the genius of the place cannot be sought except with that transcendent text with its techniques and techniques, and the founder is aware of the sensory knowledge of the features and characteristics of the place (10), and this is what we have seen through the previous text And how the place affected the poet and bestowed upon him an unparalleled psychological comfort, as he begins with the sensory recording of all the different things and landmarks that surround him, such as colors, shapes, sounds and smells.

Anxiety crept into the poet's self through "and my anxiety wet me, so I noticed", as if it records these feelings in the perceptual sensory space, and anxiety can affect the sensory spatial perception. Its walls and I bowed its secrets and deferred despite my burning...collapses." Through these feelings and sensations, the poet employs the sensory-perceptual space, where he imagines the places and is influenced by the meanings of the words that indicate his impulsiveness and enthusiasm. Many areas in thinking responsible for sensory spatial perception, as the poet used sensory perceptions of place, as they connect things, revealing to us the spatial existence and defining its dimensions through the cognitive creativity of the poet. Our own existence is something very tangible.

### **C- Physical location:**

Physics is represented in the place in terms of meaning, as it corresponds to the length or distance between two or three points, according to the events and influences that occur or are depicted by the creator regarding what is going on in his mind. In its permanence, we have to consider it as a distance that we have to cross.., just as our time is not the time of the science of mechanics that accompanies it, i. The physical spatial dimension, through this concept, is transformed into variables that respond or interact with the interaction of the elements of time and space with each other.

We also find that the physical place is determined by the movement of some characters through the natural movement of people. The movement of a natural person, that is, travel, appears as a case of a local field. Every transition in the range imposes a new organization of the range and a change in memories and projects (11).

Physicists confirmed that the place is not fixed and moves under the influence of an external force, and despite this, the suggestions of Newton and Einstein proved that the place does not move in relation to the signal system that is used to measure its movement, and confirmed in the theory of relativity that the movement of the place is relative and depends on the frame of reference used (11).

And before Einstein, many Arab poets wrote and they proved the physical facts in which they found what adds new things to their poetic arts and its diverse composition, and what they achieved of great successes and removed all the fears that were associated with some poets of failure, from that we find that the poet achieved many of these successes Which gives the aesthetic value in his poetic productions, in which he invested large areas in his text despite his commitment to the conditions of the traditional poem, from that we notice in his poem (features) where he says:

**Since the first millennium to forget  
And the funerals of dawn haunt Lily  
And the captive cities follow my shadow  
I am looking for an inch of certainty <sup>(6)</sup>**

The poet made the (funeral) a fixed physical place, but it moves by the action of an external force. He made it a place of salvation from oppression and the troubles of life. Despite that, he likened the captive cities to the shadows of the funeral that crushes during the symbolic farewell. He is searching for the truth stolen from his homeland, and at the same time he made for the recipient (A hidden aspect in his poetry of death hides under the cloak of a symbol whose presence appears in the poet's mind) (11). Then he referred to (captive cities follow my shadow) and here is an indication of the loss that the poet pursues, so he completes a path while he is searching for an inch of certainty that he clings to in order to extract him from what he is.

In another poem he says:

**Dawn comes on horseback  
Knights' dreams awaken**

Here begins the question of what occurred to the poet's imagination when he sat down to write this poem in which he chose the horse's back, i.e. (the horse's saddle), which is considered a physical place as a starting point for optimism, determination and launching, then this place is not fixed and the places are fixed unless it is moved by an external force, and here we see the movement of the horse. It is the external driving force, and our poet wanted by this to honor immunity in addition to the multiplicity of means of benefiting from it in the sense that it is an element of war in the time of fighting and invasion, as well as an important means of transportation in that time period.

In the poem "On the Sunset Coast" we find the poet making Salah's bed a place to lie in while tasting the bitterness of illness while he is unable to keep up with it and get rid of it, as he says:

**Here you are planting Sisban memories  
Trying to grab hold  
And life takes you off  
And you won't try, my little one... The fingers are empty  
And death awaits soon  
And despair in the doctor's silence  
And your face passed among the flocks of childhood like a stranger  
And the sun... Shook hands with your departure and bowed  
And age follows it to the shore of sunset <sup>(6)</sup>**

In this text, the poet puts the place at the station of memories in which the child awaits certain death through (you try to hold on anxiously, and life takes you off). Here the poet reflects the lack of hope for survival in those fatal moments. Despair in the doctor's silence) The poet here employed the adjective of despair at the station of hope and tranquility (the doctor) paints a tragic scene stark with pain. The poet wanted to escape from the determinism, so he employed the struggle of life and death on the bed

To enhance the emotional and sentimental aspect of the text to make it more influential in the hearts of readers.

**d- The open space:**

Open spaces are geographical areas that extend without borders, such as seas, rivers, deserts, plains, and mountains, as well as cities and streets that express movement. The beauty of nature in the mountains, or the sense of freedom and expansiveness in the vast spaces, as it is possible to enjoy urban life and enjoy the continuous movement in cities and streets, therefore, open spaces represent rich sources of meanings and connotations that can be extracted and interpreted differently by the recipients (11).

And the open space (of paramount importance in shaping the individual, his feelings and emotions through his sense of belonging to that place) (12).

The open text is multi-opening in terms of significance and concept, so (an open work is multi-meaning: it gets rid of the authority of its author and its roots transcend his era and the society in which it was produced, and it constantly acquires new connotations that are completely contradictory to the original intention of its creator) (12).

Thus, we find that the poet gave the open space a wide space in building the general structure of the text in his poetic collections by informing us of his poetic outputs. It had a prominent presence by showing conflicts and incidents, both public and private, that present an aesthetic pattern in the poetic text, and with regard to the unspecified places that are open, he says:

**My barren wish passed his legs  
Sorrow casts rivers, its sources <sup>(7)</sup>**

In the poetic verse, the poet describes the course of life and the nature of its flow, and the river symbolizes in this context the course of life that captures from man the splendor of joy in order to transform him into another course, which is sadness through (and sorrow casts rivers, its sources). The poet is bound by a clever gesture that transforms the signification of rivers into another signification, namely, the flow of the source of the rivers with sorrows exclusively, to spread pain and sorrow in these places that spring from life.

Thus, the poet uses the image of the river as a means to express the tragedies of human life that have been afflicted by grief from every side, and indicates that the nature of this flow cannot be controlled, but rather we must accept it and confront it with steadfastness and courage.

In another poem, he did not mention the place directly, but gave what he refers to as it came in the poem (Homeland), when he says:

**Nobody asks  
And the arid concern  
This darkest silence will be disturbed  
How will the world be ashamed of a scandalous time? <sup>(8)</sup>**

The poet here used a word denoting the unspecified place, the desert, and he wondered about an Arab homeland that had no identity or entity because of successive wars and conflicts, so he exposed the text in front of the recipient through (How will the world be decent from an exposed time? Modesty and modesty here is a verbal deviation employed by the poet to broadcast an artistic image that carries with it far-reaching connotations, until he put a question mark for us to keep the question and interpretation open to the recipient.



This is what the poet mentioned in the second section of his poem, as he mixed the open space with his great concerns, and in another poem he says:

**And when I closed the eyes of the spare  
History woke up and the drunks noticed  
And the parties came to you in their hands  
Cities... Farms... And deserts <sup>(8)</sup>**

The verses depict landscapes that history awakens with the return of awareness and awareness after “blinking” the eyes for a period of time, through the poet’s use of three different things that represent different environments: cities, farms, and deserts that symbolize the undefined open place, so the poet employed those open places To get out of the shell of reality that made him imprisoned in narrow thoughts and the bitter reality that settled in himself, so he tried to create an outlet for himself on the paper of the poem.

The second aspect is with regard to open places, including states, holy cities, and streets. The poet shaped the place in the text in an aesthetic way and has a deep significance because of its great importance. He (opens up horizons for the reader to restore places of his own that go back to his past stored in memory) (), and in a poem (White Horizon Journey) says:

**His names are like Iraq, abundant  
And as old as the term are his nicknames  
He goes and the sound of the wind whispers his prayers  
I stopped, it was said that his midrib <sup>(9)</sup>**

The text is based on a beautiful praise for the personality of Imam Ali (pbuh) in the context of the poem. He witnessed the presence of the open place represented in Iraq. The sanctity of the Imam made him an example to follow, especially for the poet who mentioned his multiple names and titles and some of his characteristics that he was known for, including the establishment of prayer on time. Wherever it was, then the poet stood at the same distance from his country, Iraq, and his imam, Ali (PBUH), because both of them are sacred in his view. However, he stated in the name of Iraq as an open place in turning to it as shelter and wide space.(13)

Baghdad comes to adorn the poet’s texts as an open place, and the poet employed it, referring to Iraq, laden with it his love and nostalgia, and extolled its beauty and splendor, as he says: The poet reveals the face of Iraq through the use of (Oh, we carried you a pulse whenever it beats). With the fabric of the scarf of the homeland, the poet uses a unique poetic style in describing the relationship between himself and the homeland, so he expresses the merger and cohesion between them in poetic images that open with beauty.

Then the poet speaks in the language of (the ego) through (I am Iraq) to convey to the readers what his homeland is, including its pride and loftiness that extended over time. It is the most multiplied place of cultures and geographical and natural diversities, (and it is extended and does not last).

Also, one of the important cities mentioned by (Baghdad) in his poem (Peace be upon Baghdad, we are its banks), when he says in it:

**Peace be upon Baghdad, we are its banks  
We are her wishes and we are her passion  
Peace be upon her. We are her most precious wounds  
She circumambulates us with greatness, so her circumambulation is called <sup>(10)</sup>**

Baghdad in this text is the open place that the poet talked about by saying (Peace be upon Baghdad, we are its banks, we are its aspirations, and we are its passion). The poet also describes Baghdad as being surrounded by love and beauty, which reflects the elegance and splendor of the place, in general.

**E - Closed place:**

A closed place is a place whose area and components are defined as the place of living and the dwelling in which a person takes refuge and stays in it for long periods of time, whether by his own will or by the will of others. And panic (14), and the poets did not neglect the employment of those closed places, trying to shed light on their qualities, whether they had a positive dimension on the human psyche, or were saturated with images of fear and anxiety, and that is what the poet said in his description of a closed place from the geographical point of view as well as the psychological side because he puts The soul is in the distress of aches and pains, and its thinking and imagination are confined to one thing, which is the salvation of that child from the specter of death, as he says:

**And despair in the doctor's silence  
And your face passed among the flocks of childhood like a stranger  
And the sun... shook hands with your departure and bowed  
And age follows it to the shore of sunset <sup>(10)</sup>**

Returning to the meaning of the text, we find the poet telling a story from our reality, as he depicts the condition of a sick child and in his last moments of life inside that closed place that is restricted to patients only, until the doctor despaired of recovering him, as he failed to overcome the disease and cross it to an open place on the bank of joy And happiness was not seen by doctors, away from the pains and pains of this deadly spatial spot for the sake of recovery, and for it to be the end that every patient ends up with, and a means of moving to the best condition, and as Al-Sharif sees it, Habila (the refuge of every patient, creates psychological comfort, and provides the best treatment for various diseases .. In it he feels reassured, hopes for recovery, tells his worries, dreams and pains) (15 )

Closed places are distinguished according to their nature and what they are. When we mention what is against and rejected by human behavior, it does not mean that the poet's texts are empty of the first spatial space in human life, the ideal container and the safe haven for him, as it is the miniature home, as the poet says:

**Smoke envelops the road  
And a new sadness will awaken  
At the door of an old house**

In this text, the house carried the characteristics of a closed place in the light of the geographical meaning, in terms of its borders and open space for interpretation, but the feelings of love, pleasure and happiness it contains make that place spacious and multi-visions, as it pulsates

with the spirit of feeling and sincerity of emotions emanating from a deep entity that is not bounded by commas. It is not hindered by barriers, as the text suggests the sadness residing on the threshold of that house, and that Bachelard made the house a body and a soul and considered it the first human scientist who allows him to dream quietly (15) since he went for a while and came back from his slumber again, taking this place as his headquarters.

### **F- The pet place:**

It is the place that (calls the soul to reassurance, comfort and contentment, because it provides what a person needs in his daily life... and this place calls for intimacy) (16), the place depends on the awareness of the personality, its feeling and its interaction with the event according to the external and internal influences and that it is determined according to the situation Basically psychological, that is, its effect on the soul if a person suffers from various types of injustice.

From that, we note that there is a relationship between human freedom and the familiar (pet) place through (the search that people show for freedom and this place where the characters feel familiar and safe, and this is what many critics and researchers addressed) (16), that is, the place becomes a mirror that reflects the psychological state in which The event adds it to the personality, and some see the pet place (it is that place with which a person becomes familiar, and leaves an indelible mark on himself, such as the place of first childhood or the place of boyhood and youth, and any place where he grew up and grew up, and became one of his intellectual and emotional components) (17) And the vision of the personalities who are present in the place is what determines the feature of this place (18), as the place does not remain static, but rather acquires new psychological features consistent with the status of the personality through its internal and external world.

And we find Gaston Bachelard confirming that the most familiar place is the house in which he was born and raised, as he says: (The house in which we were born is an inhabited house, and the values of intimacy are distributed in it, and it is not easy to establish a balance between them.. The house in which we were born is engraved in an ordinary way and within us that it is It becomes one of the spontaneous habits (18), the home is considered one of the most familiar places and it is far from external influences, and this is not always the home may be a hostile place sometimes.

And that the most important thing that distinguishes the place in the poet's collections is that it is not only a framework for events, but also had a great role in the growth of personalities and the disclosure of their identities, patterns and psychological states, either with aversion to this place or attraction, and in the poem (Peace be upon Baghdad, we are its banks) he says:

**Peace be upon her, all the clouds have departed  
And Baghdad quenches the soul until it dries up  
Circles spin and end  
And he begins to like their purity and difference <sup>(11)</sup>**

We notice the manifestation of the domestic place since (Peace be upon her, all the clouds migrated, and Baghdad quenches the soul until its dryness). These elements, especially since the speech pertains to the poet's homeland, i.e. he enjoyed friendliness and love in addition to his familiarity, and it includes natural elements such as clouds and rivers. For the urban

elements, the verses refer to the city of Baghdad as a source of spirit and meditation, which contains a rich cultural heritage and an ancient history, and embodies those cities (Baghdad) that constitute a symbol of that safety and it is a place that calls for intimacy (10)

The pet place comes in another capacity represented by the religious tendency that radiates it and overcomes it, as the meanings of serenity, calmness and tranquility are evident in it as well as its sanctity, and this is what we find in the poem (Towards the Shining), as the poet says:

**I followed the shadow of the dove  
So let me enter the cities of God..  
Wow..  
And no talking  
And bring me down on the shores of peace  
And it was said be careful  
You are now at the shrine of the Imam <sup>(11)</sup>**

The text referred to a quick trip to a sacred place fraught with a spiritual atmosphere, in which he expressed the place through (the banks of peace), which represents a place refreshing the soul, and a source of peace and tranquility. These words also refer to the shrine of the imam, which is considered a sacred place in which visitors are reminded of things Spiritual and religious, the poet invites the reader to meditate on spiritual and religious matters, and to stay away from the noise and haze of life, and urges to listen to religious and spiritual matters, and learn from them, in addition to searching for the spiritual goal in life.

Among the other favorite places that the poet dealt with in his texts, where a whole people gather to love and belong to, namely the country (Iraq) and the cities through his description of them, when he says about them:

**They provoke the earth with their walking  
It is the dust of their mistake  
Cities are being founded  
Then they shake hands, and the country begins  
And they come down to us  
with all the losses  
And all the wishes..  
Then  
The country will notice  
And they will give it to us  
And we register it in our names.. <sup>(12)</sup>**

The text contains a dimension that contains the desired luxury in achieving a safe life in which all the natural ways of living, in the confines of the homeland in which we dream of a comfortable life, the feeling of wishing merges with the feeling of the actual realization of the pet place that seeks to create intimacy, friendliness and love between the place and the person, so (the relationship between Man and place go in the psychological direction just as they go in the sensory direction, and are characterized accordingly by some attraction and interaction between the inside and the outside.)

**G- The hostile place:**

The hostile place is (the place that expresses defeat and despair, which takes on the characteristics of a patriarchal society with its hierarchy of power within it, its violence directed at anyone who violates the instructions, and its arbitrariness, which seems to be a fatalistic character such as prisons, places of exile, exile, dungeons, etc., and this place lacks a human reaction) (18), This suggests that the hostile place the characters do not feel familiarity, reassurance and comfort towards it.

It also represents the hostile place (the suffocating place outside the self, which stirs the soul in the human self, fear and anxiety to the point of suffocation, and the relationship between it and the person is a negative, hostile relationship. (The hostile place is one of the places that cannot be bypassed in any text, because the characters live in a specific place, and this place is either familiar or hostile in the sense that the characters' connection to the places is a spiritual connection that has its material and moral significance that cannot be overlooked. Maadi is the opposite of a friendly place.(19) The poet was suffering from internal conflicts because of painful memories. He was able to dive into the place to see the expected events in it, by examining the impact of (the city / place) to understand multiple human meanings. We notice this in the poem (features), when he says:

**The captive cities follow my shadow  
I am looking for an inch of certainty <sup>(14)</sup>**

The poet drew the features of those cities in his mind and re-read them and contemplated their nature because they are the cities of his country, but the image of those cities changed after wars and calamities and lost its charm and beauty, and even became hostile in the eyes of its people because of the conditions that affected its appearance and turned it into a house of anxiety and fear, so the poet said And the captive cities, that is, the ones that were attacked by the aggressors, until they became like the unknown, and he began searching, perhaps to find an inch of certainty, an indication of the size of the ruin, from which not a single inch was spared. And in another place in the poem "This stubborn joy" he says:

**Palm trees are my family, and obsessions are my home  
And the morning is my history, and my memory is a fire  
But I did not collect my sorrows, I will forget them  
If she gets old, the veins will turn off  
And I will shake off the laden trees from my beginnings  
Hungry, my city can no longer bear <sup>(8)</sup>**

In many circumstances, circumstances can transform a space or a place from one form to another, and this is what we find in this text, as the poet employed the house in an image hostile to the human soul, because his house is an apprehension, anxiety, and sadness swarming around it, which negatively affects its inhabitant because it is the first environment that contains it. And it affects him, and perhaps he meant by the word the house itself and its heart, as it is also an entity that has the ability to carry worries, which directly affects its owner. We conclude from the foregoing that the poet probes in different images and templates distributed among

the conceptual, sensory, perceptual, open, closed, physical, intimate, hostile and other places that suggest the poet's good reading of reality, because this diversity is due to the different circumstances and psychological state of the poet, as well as the position borrowed by the poet To produce texts consistent with the visions that must be broadcasted to the reader and listener, and that many of the places he mentioned, despite their spatial significance, have aesthetic and artistic connotations that cast a shadow over the poetic text, and it must be noted that the places mentioned in this topic are not all that the poet employed From spatial indications, but there are many of them in his texts, and we, in turn, chose the highest models of spatial significance so that the research does not suffer from slackness and the abundance of evidence.(20)

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